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“Staging Ground is a fascinating, candid, often entertaining journey, with frequent reflections on crucial issues in our history. Stainton’s book makes an important addition to the literature on American theater and culture.”

—Don B. Wilmeth, Editor, *Cambridge Studies in American Theatre and Drama*

In this poignant and personal history of one of America’s oldest theaters, Leslie Stainton captures the story not just of an extraordinary building but of a nation’s tumultuous struggle to invent itself. Built in 1852 and in use ever since, the Fulton Theatre in Lancaster, Pennsylvania, is uniquely ghosted. Its foundations were once the walls of a colonial jail that in 1763 witnessed the massacre of the last surviving Conestoga Indians. Those same walls later served to incarcerate fugitive slaves. *Staging Ground* explores these tragic events and their enduring resonance in a building that later became a town hall, theater, and movie house—the site of minstrel shows, productions of *Uncle Tom’s Cabin*, oratory by the likes of Thaddeus Stevens and Mark Twain, performances by Buffalo Bill and his troupe of “Wild Indians,” Hollywood Westerns, and twenty-first-century musicals.

Interweaving past and present, private anecdote and public record, Stainton unfolds the story of this emblematic space, where for more than 250 years Americans scripted and rescripted their history. *Staging Ground* sheds light on issues that continue to form us as a people: the evolution of American culture and faith, the immigrant experience, the growth of cities, the emergence of women in art and society, the spread of advertising, the flowering of transportation and technology, and the abiding paradox of a nation founded on the principle of equality for “all men,” yet engaged in a human slave trade and in the systematic oppression of the American Indian.


264 pages | 27 illustrations | 5.5 × 8.5 | June

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Josh Ellenbogen

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—Allan D. Franklin, University of Colorado, Boulder

Josh Ellenbogen offers a truly unique treatment of the nature of scientific uses of photography at the turn of the nineteenth century, one that will certainly be debated but whose value will lie in the specificity of its analysis and the originality of its argument. This will be an influential book, dealing with many contemporary issues in our understanding of photographic evidence and revealing their historical background. It has already influenced my own thinking.
—Tom Gunning, University of Chicago

Josh Ellenbogen is Director of Graduate Studies and Associate Professor of the History of Art at the University of Pittsburgh.

280 pages | 48 illustrations | 7 x 10 | available now
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Also of Interest
Doctored: The Medicine of Photography in Nineteenth-Century America
Tanya Sheehan

Émilie Charmy
Matthew Affron
With contributions by Sarah Betzer and Rita Felski

Émilie Charmy (1878–1974) charted a remarkable course in the world of French modern art in the first half of the twentieth century. Her earliest works, executed around 1900, explored the legacy of Impressionist and Post-Impressionist painting. An engagement with the avant-garde circle of Fauve painters defined her art in the years leading up to the First World War. In the ensuing interwar period, Charmy found her mature style, characterized by optical realism, an adherence to the traditional genres of portraiture, the nude, landscape, and still life, and a modernist notion of direct, vigorous paint application as a mark of artistic sincerity. This attitude found its ultimate expression in numerous renderings of the female nude, which, by virtue of Charmy’s melding of ostensibly feminine and masculine qualities, charm and seductiveness on the one hand and power and firmness on the other, confounded prevailing expectations about the nature of women’s art. These images retain their provocative force today.

This publication accompanies the first U.S. retrospective of the painting of Émilie Charmy, which is organized by the Fralin Museum of Art at the University of Virginia. Exhibition curator Matthew Affron surveys key phases of Charmy’s artistic career in relation to major issues in modern French painting of her era. Sarah Betzer examines two principal subjects of Charmy’s early work, the nude and the bourgeois interior, as evidence of an ambitious dialogue with avant-garde precedent. Rita Felski considers Charmy in light of recent feminist approaches to the study of the role women creators played in defining modernism.

Matthew Affron is the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art.

Sarah Betzer is Associate Professor of Art History at the University of Virginia.

Rita Felski is William R. Kenan Jr. Professor of English at the University of Virginia.

120 pages | 57 color/6 b&w illustrations | 10 x 12 | available now
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Distributed for the Fralin Museum of Art at the University of Virginia

Art History
The Curatorial Avant-Garde
Surrealism and Exhibition Practice in France, 1925–1941
Adam Jolles

All too often, the historical avant-garde is taken to be incommensurate with and antithetical to the world inhabited by the museum. In The Curatorial Avant-Garde, by contrast, Adam Jolles demonstrates the surrealists’ radical transformation of the ways in which spectators encountered works of art between the wars. From their introduction in Paris in 1925, surrealist exhibitions dissolved the conventional boundaries between visual media, language, and the space of public display. This intrusion—by a group of amateur curators, with neither formal training nor professional experience in museums or galleries—ultimately altered the way in which surrealists made, displayed, and promoted their own art. Through interdisciplinary analyses of particular exhibitions and works of art in relation to the manner in which they were displayed, Jolles addresses this public face of surrealism. He directs attention to the venues, the contemporary debates those venues engendered, and the critical discourses in which they participated. In so doing, he shines new light on the movement’s artistic and intellectual development, revealing both the political stakes attached to surrealism within the historical context of interwar Europe and the movement’s instrumental role in the trajectory of modernism.

Adam Jolles is Associate Professor of Art History at Florida State University.

Modernism and Its Merchandise
The Spanish Avant-Garde and Material Culture, 1920–1930
Juli Highfill

“This book breaks new ground by considering the Spanish avant-garde from the standpoint of material culture. By focusing on the fascination with the commodity, it shows the Spanish avant-garde to have been much more concerned with the everyday than has been previously recognized. A major contribution to scholarship.”

—Jo Labanyi, New York University

The writers and artists of the Spanish avant-garde, enthralled with the streamlined, mass-produced commodities of the Machine Age, incorporated these objects into their literary and visual works. In doing so, they launched a broad inquiry into the relations between mind and matter, people and things, words and world. In Modernism and Its Merchandise, Juli Highfill traces that dissonant but productive line of inquiry by focusing on the objects of obsession for the Spanish vanguardists—starting with the fruit bowls of cubist still life; continuing with the merchandise, machines, and fashions of the 1920s; and concluding with objects of ruin and decay. The trajectory moves from the natural to the technological domains, from the new-fangled to the outmoded. Throughout this study, objects appear ever in motion, engaging and altering their human subjects—whether as objects of exchange, as prosthetic organs, or as triggers for powerful affective responses, such as appetite, taste, and disgust. The insights that arise from these encounters with material things anticipate the knowledge emerging today in the fields of material culture, technology studies, and network theory.

Juli Highfill is Professor of Spanish at the University of Michigan.
**Humanism and the Urban World**
Leon Battista Alberti and the Renaissance City
Caspar Pearson

“Pearson’s use of Alberti’s writings is imaginative and exhaustive, yet tactful. This is a rich and accessible account of a thinker whose concern with both rational reform and social stability could not be more timely.”
—Charles Burroughs, *Renaissance Quarterly*

In *Humanism and the Urban World*, Caspar Pearson offers a profoundly revisionist account of Leon Battista Alberti’s approach to the urban environment as exemplified in the extensive theoretical treatise *De re aedificatoria* (*On the Art of Building in Ten Books*), brought mostly to completion in the 1450s, as well as in his larger body of written work. Past scholars have generally characterized the Italian Renaissance architect and theorist as an enthusiast of the city who envisioned it as a rational, Renaissance ideal. Pearson argues, however, that Alberti’s approach to urbanism was far more complex—that he was even “essentially hostile” to the city at times. Rather than proposing the “ideal” city, Pearson maintains, Alberti presented a variety of possible cities, each one different from another. This book explores the ways in which Alberti sought to remedy urban problems, tracing key themes that manifest in *De re aedificatoria*. Chapters address Alberti’s consideration of the city’s possible destruction and the city’s capacity to provide order despite its intrinsic instability; his assessment of a variety of political solutions to that instability; his affinity for the countryside and discussions of the virtues of the active versus the contemplative life; and his theories of aesthetics and beauty, in particular the belief that beauty may affect the soul of an enemy and thus preserve buildings from attack.

**Caspar Pearson** is Lecturer at the University of Essex.

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**Architecture**

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**Caravaggio**
The Art of Realism
John Varriano

“The book does an excellent job of looking closely at the paintings, getting us to think about them in new and interesting ways. . . . The degree to which the author will stimulate students to look closely at the pictures is very considerable.”
—David Stone, University of Delaware

“If the reader is in search of an incisive and well-grounded reassessment of the nature of Caravaggio’s revolutionary ‘realism,’ they should read John Varriano’s engaging study . . . which cogently unpacks the various ways in which Caravaggio must have worked to orchestrate his riveting imagery.”
—John Gash, *The Burlington Magazine*

“The scholarship is not just sound, but is up to date and rich, adding pertinent bibliography from other disciplines. The book’s main strength is in Varriano’s levelheaded approach to his subject and his careful, thoughtful, hard look at the images.”
—Richard Spear, University of Maryland

The dramatic realism of Caravaggio’s art has fascinated viewers since the seventeenth century. Yet no prior monograph presents the thorough investigation of Caravaggio’s “realism” ventured in John Varriano’s remarkable book. Forgoing the “life and works” format of most earlier monographs, Varriano concentrates on uncovering the principles and practices—the intellect and the imagination—that guided Caravaggio’s eye and brush as he made some of the most controversial paintings in the history of art.

Caravaggio’s irascible personality, libertine sexual preferences, and lawless, even murderous, behavior have attracted as much heated commentary as his realism. Varriano sheds important new light on these disputes by tracing the autobiographical threads in Caravaggio’s paintings and framing these within the context of contemporary Italian culture. Ultimately, Varriano links Caravaggio’s aggressive persona and innovative methods to changes taking place throughout seventeenth-century Europe.

**John Varriano** is Idella Plimpton Kendall Professor of Art History at Mount Holyoke College.

288 pages | 104 color illustrations | 8 × 10 | available now
ISBN 978-0-271-02717-3 | cloth: $85.95s
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**Art History**
“This book provides answers for anyone who has ever wondered why there are so many great Dutch paintings in U.S. collections. Essays by leading curators and scholars draw on the history of art, as well as an understanding of cultural, economic, and political conditions, to illuminate the American taste for seventeenth-century Dutch painting.”

—Emilie Gordenker, Director, Mauritshuis, The Hague

Holland’s Golden Age in America
Collecting the Art of Rembrandt, Vermeer, and Hals
Edited by Esmée Quodbach

“Drawing on the experience and insights of many of her colleagues in museums and the academy, Esmée Quodbach brings us an impressively broad overview of the early collectors of Dutch art in America. This essential volume provides illuminating context for major figures such as J. P. Morgan and welcomes unsung heroes such as Robert Gilmor Jr. onto this stage, but also lifts the curtain on early colonial as well as contemporary collections. These varied accounts are spiked with color, drama, and highlights, including the story of the wealthy collector who has to ask, ‘Who is Vermeer?’”

—David de Witt, Bader Curator of European Art, Queen’s University

Americans have long had a taste for the art and culture of Holland’s Golden Age. As a result, the United States can boast extraordinary holdings of Dutch paintings. Celebrated masters such as Rembrandt van Rijn, Johannes Vermeer, and Frans Hals are exceptionally well represented, but many fine paintings by their contemporaries can be found as well. In this groundbreaking volume, fourteen noted American and Dutch scholars examine the allure of seventeenth-century Dutch painting to Americans over the past centuries.

The authors of Holland’s Golden Age in America explain in lively detail why and how American collectors as well as museums turned to the Dutch masters to enrich their collections. They examine the role played by Dutch settlers in colonial America and their descendants, the evolution of American appreciation of the Dutch school, the circumstances that led to the Dutch school swiftly becoming one of the most coveted national schools of painting, and, finally, the market for Dutch pictures today.

Richly illustrated, this volume is an invaluable contribution to the scholarship on the collecting history of Dutch art in America, and it is certain to inspire further research.

In addition to the editor the contributors are Ronni Baer, Quentin Buvelot, Lloyd DeWitt, Peter Hecht, Lance Humphries, Walter Liedtke, Louisa Wood Ruby, Catherine B. Scallen, Annette Stott, Peter C. Sutton, Dennis P. Weller, Arthur K. Wheelock Jr., and Anne T. Woollett.

Esmée Quodbach is Assistant Director of the Center for the History of Collecting at The Frick Collection and Frick Art Reference Library in New York.

Also of Interest
The Wake of Iconoclasm: Painting the Church in the Dutch Republic
Angela Vanhaelen
isbn 978-0-271-05061-4 | cloth: $79.95s

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Holland’s Golden Age in America
Collecting the Art of Rembrandt, Vermeer, and Hals
Edited by Esmée Quodbach

272 pages | 89 color/20 b&w illustrations | 8 x 10 | June
isbn 978-0-271-06201-3 | cloth: $69.95s

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Picturing Experience in the Early Printed Book
Breydenbach’s Peregrinatio from Venice to Jerusalem
Elizabeth Ross

“Bernhard von Breydenbach’s account of his pilgrimage from Venice to the Holy Land and Egypt revolutionized book publishing when it appeared in 1486. Erhard Reuwich’s accompanying woodcuts include highly detailed, multiblock foldout plates. Thanks to Elizabeth Ross’s beautifully written text, I feel like an armchair traveler peering over the artist’s shoulder as he documents the exotic people, cities, and creatures his party encountered. Part detective, part ethnographer, and always a sensitive art historian, Ross deftly explores the book’s creation, reception, and claims of authority and truthfulness. This is the best study in any language of the Peregrinatio in terram sanctam.”
—Jeffrey Chipps Smith, University of Texas at Austin

Bernhard von Breydenbach’s Peregrinatio in terram sanctam (Journey to the Holy Land), first published in 1486, is one of the seminal books of early printing and is especially renowned for the originality of its woodcuts. In Picturing Experience in the Early Printed Book, Elizabeth Ross considers the Peregrinatio from a variety of perspectives to explain its value for the cultural history of the period. Breydenbach, a high-ranking cleric in Mainz, recruited the painter Erhard Reuwich of Utrecht for a religious and artistic adventure in a political hot spot—a pilgrimage to research the peoples, places, plants, and animals of the Levant. The book they published after their return ambitiously engaged with the potential of the new print medium to give an account of their experience.

Picturing Experience in the Early Printed Book is a new book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in the following e-book editions: Kindle, Nook Study, Google Editions, ebrary, EBSCO, Project MUSE, and JSTOR.

Elizabeth Ross is Associate Professor of Art History at the University of Florida.

256 pages | 27 color/84 b&w illustrations | 9 x 10 | April
ISBN 978-0-271-06122-1 | cloth: $79.95
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Mosaics of Faith
Floors of Pagans, Jews, Samaritans, Christians, and Muslims in the Holy Land
Rina Talgam

“In this magisterial study, Rina Talgam gives full justice to all aspects of the floor mosaics of the Holy Land in their multicultural contexts. Comprehensive, detailed, and well balanced in its conclusions, it will become the preeminent work of reference and interpretation in its field.”
—Henry Maguire, Johns Hopkins University

This monumental work provides a comprehensive analytical history of the Hellenistic, Roman, Byzantine, Umayyad, and Early Abbasid mosaics in the Holy Land, spanning the second century B.C.E. to the eighth century C.E. Previous general studies of the Holy Land mosaics have focused on specific collections, resulting in useful corpora, but are nevertheless devoid of full analyses of their cultural and religious significance. In Mosaics of Faith, Rina Talgam sets out to fill this gap by demonstrating how mosaic art constructs cultural, religious, and ethnic identities in a multicultural society in eras that shaped the visual expressions of three monotheistic religions. An examination of the mosaics in a pivotal region of the eastern Mediterranean sharpens and refines our understanding of societies, their ideologies, institutions, and liturgies. Covering almost one thousand years of mosaic production in the area, Mosaics of Faith offers an unprecedented view into the evolution of floor decorations from the Hellenistic to the Roman periods, in the transition from Roman to Early Byzantine art, and in the persistence of Byzantine traditions under Umayyad rule. More than any other corpora of ancient mosaics, those from the Holy Land have generated greater awareness of the intricate visual dialogues between paganism, Judaism, Samaritanism, Christianity, and Islam. Talgam examines the mosaics’ formal qualities in conjunction with the religious and cultural contexts within which they were produced and with which they had a profound, multidimensional dialogue.

Rina Talgam is Associate Professor of Art History at the Hebrew University of Jerusalem.

728 pages | 360 color/144 b&w illustrations | 9 x 11 | August
Co-published with Yad Yitzhak Ben-Zvi Institute, Jerusalem

Art History/Religion
Jewish Artists and the Bible in Twentieth-Century America
Samantha Baskind

“A fascinating and beautifully written examination of the role of biblical art in twentieth-century America.”
—Gary Shteyngart

“In a ‘modernist’ century, known chiefly for its increasing emphases both on pictorial abstraction and on secularism, surely a book on this topic, American biblical subjects, comes as a surprise. That all the artists in question were Jewish Americans, many of them recent immigrants and first generation in their profession, arrives with the force of a revelation. Presenting these discoveries, Samantha Baskind remains fully the master of her material, a mature scholar well known for her specialization in Jewish modern artists of twentieth-century America. She judiciously chooses case studies that span issues of medium, gender, generation, and—ultimately—complex, often multiple, identity. Like these individuals, Baskind manages to hold in creative tension all the disparate components of the designation ‘Jewish American artist.’”
—Larry Silver, University of Pennsylvania

Jack Levine, George Segal, Audrey Flack, Larry Rivers, and R. B. Kitaj have long been considered central artists in the canon of twentieth-century American art: Levine for his biting paintings and prints of social conscience, Segal for his quiet plaster figures evoking the alienation inherent in modern life, Flack for her feminist photorealist canvases, Rivers for his outrageous pop art statements, and Kitaj for his commitment to figuration. Much less known is the fact that at times, all five artists devoted their attention to biblical imagery, in part because of a shared Jewish heritage to which they were inexorably tied.

Taking each artist as an extensive case study, Jewish Artists and the Bible in Twentieth-Century America uncovers how these artists and a host of their Jewish contemporaries adopted the Bible in innovative ways. Indeed, as Samantha Baskind demonstrates, by linking the past to the present, Jewish American artists customized the biblical narrative in extraordinary ways to address modern issues such as genocide and the Holocaust, gender inequality, assimilation and the immigrant experience, and the establishment and fate of the modern State of Israel, among many other pertinent concerns.

Samantha Baskind is Professor of Art History at Cleveland State University.

260 pages | 45 color/78 b&w illustrations | 8 × 10 | February
isbn 978-0-271-05983-9 | cloth: $39.95

Art History/Religion
In *Art, Ritual, and Civic Identity in Medieval Southern Italy*, Nino Zchomelidse examines the complex and dynamic roles played by the monumental ambo, the Easter candlestick, and the liturgical scroll in southern Italy and Sicily from the second half of the tenth century, when the first such liturgical scrolls emerged, until the first decades of the fourteenth century, when the last monumental Easter candlestick was made. Through the use of these objects, the interior of the church was transformed into the place of the story of salvation, making the events of the Bible manifest. By linking rites and setting, liturgical furnishings could be used to stage a variety of biblical events, in accordance with specific feast days. Examining the interaction of liturgical performance and the ecclesiastical stage, this book explores the creation, function, and evolution of church furnishings and manuscripts.

Nino Zchomelidse is Assistant Professor of Art History at Johns Hopkins University.

308 pages | 61 color/149 b&w illustrations | 9 × 10 | April
ISBN 978-0-271-05973-0 | cloth: $84.95
http://www.psupress.org/books/titles/978-0-271-05973-0.html

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**The Bernward Gospels**

In *The Bernward Gospels*, Jennifer Kingsley offers the first interpretive study of the pictorial program of this famed manuscript and considers how the gospel book conditioned contemporary and future viewers to remember the bishop. The codex constructs a complex image of a minister caring for his diocese not only through a life of service but also by means of his exceptional artistic patronage; of a bishop exercising the sacerdotal authority of his office; and of a man fundamentally preoccupied with his own salvation and desire to unite with God through both his sight and touch. Kingsley insightfully demonstrates how this prominent member of the early medieval episcopate presented his role to the saints and to the communities called upon to remember him.

Jennifer P. Kingsley is Lecturer and Administrator in Museums and Society at Johns Hopkins University.

228 pages | 18 color/34 b&w illustrations | 8 × 10 | available now

Art History

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Also of Interest

**The Power and the Glorification: Papal Pretensions and the Art of Propaganda in the Fifteenth and Sixteenth Centuries**

Jan L. de Jong


Art History/Religion
Art and the Religious Image in El Greco’s Italy
Andrew R. Casper

“This collection by Anthony Colantuono and Steven Ostrow is the most important contribution to general sculpture studies of the period since Jennifer Montagu’s Roman Baroque Sculpture, to which it is the ideal complement. And, frankly, I can think of no higher praise for a book with such breadth of scope, clarity, and substance. The introduction is a ‘must-read’ for all students of the topic. In all, this is an impressive contribution to our literature.”
—Tod Marder, Rutgers University

During the early modern period sculptors experimented with forms, typologies, and materials of their art in unprecedented ways. Sculpture was at the center of theoretical debates concerning the relative merits of the different arts, the differences between ancient and modern art, and the relationship between art and nature. Rome was a major center for these theoretical debates, as well as a locus for patronage and collecting. Sculptors from all over Europe came to Rome to study the remains of the antique past and to practice their art. Critical Perspectives on Roman Baroque Sculpture stakes out a new frontier of research on seventeenth-century sculpture in Rome—a frontier that looks well beyond attributional and technical questions, instead focusing on questions of historical context and criticism including the interaction of sculptural theory and practice; the creative roles of sculptors and their patrons; the relationship of sculpture to its antique models and to contemporary painting; and problems of contextual meaning and reception.

Aside from the editors, the contributors are Michael Cole, Julia K. Dabbs, Maarten Delbeke, Damian Dombrowski, Maria Cristina Fortunati, Estelle Lingo, Peter M. Lukehart, Aline Magnien, and Christina Strunck.

Anthony Colantuono is Professor of Art History at the University of Maryland.

Steven F. Ostrow is Professor and Chair of Art History at the University of Minnesota.

Art History

288 pages | 110 illustrations | 9 x 10 | February
isbn 978-0-271-06172-6 | cloth: $84.95

Critical Perspectives on Roman Baroque Sculpture
Edited by Anthony Colantuono and Steven F. Ostrow

“Andrew R. Casper’s Art and the Religious Image in El Greco’s Italy makes an important contribution to the growing body of scholarship on El Greco, one of the most original and, often, least understood artists of the late Renaissance. In a probing and illuminating fashion, Casper reveals the ways in which El Greco’s encounter with both Counter-Reformation theological ideas and Venetian and Roman art and art theory enabled him to transform himself from a provincial painter of icons in the Byzantine manner to a truly modern painter of devotional images.”
—Steven F. Ostrow, University of Minnesota

Art and the Religious Image in El Greco’s Italy is the first book-length examination of the early career of one of the early modern period’s most notoriously misunderstood figures. Born around 1541, Domenikos Theotokopoulos began his career as an icon painter on the island of Crete. He is best known, under the name “El Greco,” for the works he created while in Spain, paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614. But the nearly ten years he spent in Venice and Rome, from 1567 to 1576, have remained underexplored until now. Andrew Casper’s examination of this period allows us to gain a proper understanding of El Greco’s entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent.

Art and the Religious Image in El Greco’s Italy is a new book in the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation. Thanks to the AHPI grant, this book will be available in the following e-book editions: Kindle, Nook Study, Google Editions, ebrary, EBSCO, Project MUSE, and JSTOR.

Andrew R. Casper is Assistant Professor of Art History at Miami University.

236 pages | 34 color/50 b&w illustrations | 8 x 10 | February
isbn 978-0-271-06054-5 | cloth: $79.95

Art History
Although the concept of patronage has long been central to medieval studies, it is still not well understood. In order to identify the person or institution responsible for the work, scholars have attempted to impose principles across a broad range of works to which they may or may not apply. In many cases this has prevented a full understanding of the work. As the essays in this volume demonstrate, the key to understanding patronage is to realize that a variety of contexts and situations may exist that prevent one definition from being imposed.

The concept of patronage relates to issues such as gender, social and economic history, as well as the world of politics, and the many possible roles of the patron can range from paying for the work to designing it to using it. But we do not know what input the artist had, or how influential he or she may have been. The essays in this volume, from those that look at patronage from a theoretical perspective to individual case studies, highlight our need to look at the subject anew.

The contributors are Adelaide Bennett, Sheila Bonde, Jill Caskey, Robin Cormack, Anne Derbes, Aden Kumler, Claudine Lautier, Julian Luxford, Clark Maines, Nigel Morgan, Elizabeth Carson Pastan, Stephen Perkinson, Lucy Freeman Sandler, Corine Schleif, and Benjamin Zweig.

Colum Hourihane is Director of the Index of Christian Art, Princeton University.

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The Index of Christian Art: Occasional Papers Series
Distributed for the Index of Christian Art, Princeton University

“Christine Cooper-Rompato’s fascinating book demonstrates the importance of ‘xenoglossia’ (miraculous language acquisition) for late medieval readers and writers. The Gift of Tongues raises important issues about gender, language, and religious culture. Offering both an overview of the subject and a focused study of its significance for authors such as Margery Kempe and Chaucer, this book makes valuable contributions to our understanding of late medieval religion and literary history.”

—Rebecca Krug, University of Minnesota

“Cooper-Rompato demonstrates the importance of xenoglossia in the saint’s life and makes a solid case for its relevance to hybrid genres; readers interested in the formation of Kempe’s and Chaucer’s authorial subjectivities would find much of interest in the respective chapters.”

—Kevin R. West, Christianity and Literature

Tales of xenoglossia—the instantaneous ability to read, to write, to speak, or to understand a foreign language—have long captivated audiences. Perhaps most popular in Christian religious literature, these stories celebrate the erasing of all linguistic differences and the creation of wider spiritual communities. The accounts of miraculous language acquisition that appeared in the Bible inspired similar narratives in the Middle Ages. Though medieval xenoglossic miracles have their origins in those biblical stories, the medieval narratives have more complex implications. In The Gift of Tongues, Christine Cooper-Rompato examines a wide range of sources to show that claims of miraculous language are much more important to medieval religious culture than previously recognized and are crucial to understanding late medieval English writers such as Geoffrey Chaucer and Margery Kempe.

Christine F. Cooper-Rompato is Assistant Professor of English at Utah State University.

232 pages | 6 × 9 | April
ISBN 978-0-271-03616-8 | cloth: $75.00
ISBN 978-0-271-03615-1 | paper: $44.95
Lorenzo de’ Medici at Home
The Inventory of the Palazzo Medici in 1492
Edited and translated by Richard Stapleford

“This book will be of considerable interest to art historians concerned with the social history of art, especially scholars of Lorenzo il Magnifico and his milieu. It will also be invaluable to scholars concerned with clothing and jewelry. In short, it will be a useful addition to the bibliographies of undergraduate and graduate courses in Renaissance art history. The notes are rich and highly instructive.”
—Paul Barolsky, University of Virginia

Lorenzo il Magnifico de’ Medici was the head of the ruling political party at the apogee of the golden age of Quattrocento Florence. Born in 1449, his life was shaped by privilege and responsibility, and his deeds as a statesman were legendary even while he lived. At his death he was master of the largest and most famous private palace in Florence, a building crammed full of the household goods of four generations of Medici as well as the most extraordinary collections of art, antiquities, books, jewelry, coins, cameos, and rare vases in private hands. His heirs undertook an inventory of the estate, a usual procedure following the demise of an important head of family. An anonymous clerk, pen and paper in hand, walked through the palace from room to room, counting and recording the barrels of wine and the water urns; opening cabinets and chests; unfolding and examining clothes, fabrics, and tapestries; describing the paintings he saw on the walls; and unlocking jewel boxes and weighing and evaluating coins, medals, necklaces, brooches, rings, and cameos. The original document he produced has been lost, but a copy was made by another clerk in 1512. Richard Stapleford’s critical translation of this document offers the reader a window onto the world of the Medici family, their palace, and the material culture that surrounded them.

Richard Stapleford is Professor of Art History at Hunter College, City University of New York.

232 pages | 34 illustrations | 6 × 9 | January

The Fight for Status and Privilege in Late Medieval and Early Modern Castile, 1465–1598
Michael J. Crawford

“The Fight for Status and Privilege in Late Medieval and Early Modern Castile, 1465–1598 is an excellent book that portrays clearly the almost obsessive desire to achieve noble rank in early modern Spain, as well as its municipalities’ often failed efforts to protect their tax base. This is an important and first-rate contribution to our knowledge of the social and legal aspects of this conflict and, thus, to our understanding of one of the most critical issues in the history of early modern Spain.”
—Teofilo F. Ruiz, UCLA

In The Fight for Status and Privilege in Late Medieval and Early Modern Castile, 1465–1598, Michael Crawford investigates conflicts about and resistance to the status of hidalgo, conventionally understood as the lowest, most heavily populated rank in the Castilian nobility. It is generally accepted that legal privileges were based on status and class in this premodern society. Crawford presents and explains the contentious realities and limitations of such legal privileges, particularly the conventional claim of hidalgo exemption from taxation. He focuses on efforts to claim these privileges as well as opposing efforts to limit and manage them. Although historians of Spain acknowledge such conflicts, especially lawsuits associated with this status, none have focused a study on this extraordinarily widespread phenomenon. This book analyzes the inevitable contradictions inherent in negotiation for and the implementation of privilege, scrutinizing the many jurisdictions that intervened in these struggles and debates, including the crown, judiciary, city council, and financial authorities. Ultimately, this analysis imparts important insights about the nature of sixteenth-century Castilian society with wide-ranging implications about the relationship between social status and legal privileges in the early modern period as a whole.

Michael J. Crawford is Associate Professor of History at McNeese State University.

240 pages | 8 illustrations/2 maps | 6 × 9 | April
ISBN 978-0-271-06289-1 | cloth: $64.95
http://www.psupress.org/books/titles/978-0-271-06289-1.html
New in Paperback

The Complete Plays of Jean Racine
Volume 2: Bajazet
Jean Racine
Translated into English rhymed couplets with critical notes and commentary by Geoffrey Alan Argent

This is the second volume of a projected translation into English of all twelve of Jean Racine’s plays. For this new translation, Geoffrey Alan Argent has taken a fresh approach: he has rendered these plays in rhymed “heroic” couplets. Complementing the translation are the illuminating Discussion, and the extensive Notes and Commentary.

Bajazet, Racine’s seventh play, first given in 1672, is based on events that had taken place in the Sultan’s palace in Istanbul thirty years earlier. But the twilit, twisting passageways of the Seraglio merely serve as a counterpart to the dim and errant moral sense of the play’s four protagonists: Bajazet, the Sultan’s brother; Atalide, Bajazet’s secret lover; Roxane, the Sultaness, who is madly in love with Bajazet and dangles over his head the death sentence the Sultan has ordered her to implement in his absence; and Akhmet, the wily, well-intentioned Vizier, who involves them all in an imbroglio in the Seraglio, with disastrous consequences. Here, Racine has presented us with his four most mercilessly observed, most subtly delineated, and most ambiguously fascinating characters. Indeed, Bajazet is certainly Racine’s most undeservedly neglected tragedy.

Geoffrey Alan Argent is an independent scholar residing in Pennsylvania.

144 pages | 5 × 8 | April
ISBN 978-0-271-03744-8 | cloth: $49.95s

Also of Interest
The Complete Plays of Jean Racine: Volume 1: The Fratricides
Jean Racine
Translated into English rhymed couplets with critical notes and commentary by Geoffrey Alan Argent

The Greek Girl’s Story
Abbé Prévost
Translated and with an introduction by Alan J. Singerman
Foreword by Jean Sgard

With The Greek Girl’s Story, Alan Singerman presents the first reliable, stand-alone translation and critical edition of Abbé Prévost’s 1740 literary masterpiece Histoire d’une Grecque moderne. The text of this new English translation is based on Singerman’s 1990 French edition, which Jonathan Walsh called “arguably the most valuable critical edition” of Prévost’s novel to date. This new edition also includes a complete critical apparatus comprising a substantial introduction, notes, appendices, bibliography, and chronology, all significantly updated from the 1990 French edition, taking into account recent scholarship on this work and providing some additional reflection on the question of Orientalism. Prévost’s roman à clef is based on a true story involving the French ambassador to the Ottoman Porte from 1699 to 1711. It is narrated from the ambassador’s viewpoint and is a model of subjective, unreliable narration (long before Henry James). It is remarkably modern in its presentation of an enigmatic, ambiguous character, as the truth about the heroine, Théophé, can never be established with certainty. It is the story of the tormented relationship between the diplomat and a beautiful young Greek concubine whom he fuses from a pasha’s harem. While her benefactor becomes increasingly infatuated with her and bent on becoming her lover, the Greek girl becomes obsessed with the idea of becoming a virtuous and respected woman. Viewing the ambassador as a father figure, she condemns his quasi-incestuous passion and firmly rejects his repeated seduction attempts. Unable to possess the young woman or tolerate the thought that she might grant to someone else what she has refused him, the narrator subjects her behavior to minute scrutiny in an effort to catch her in an indiscretion. His investigations are fruitless, however, and Théophé, the victim of incessant persecution, simply dies, leaving all the questions about her behavior unanswered.

Alan J. Singerman is Richardson Professor Emeritus of French at Davidson College.

240 pages | 6 illustrations | 6 × 9 | September
ISBN 978-0-271-06391-1 | cloth: $69.95s
http://www.psupress.org/books/titles/978-0-271-06391-1.html

Literature
Chaos and Cosmos

Literary Roots of Modern Ecology in the British Nineteenth Century

Heidi C. M. Scott

“Heidi Scott’s book belongs to the ‘new wave’ of ecocriticism: scientifically literate and fully engaged with the urgent issues of environmental deterioration, global warming, and sustainability. She connects the new scientific zeitgeist of complexity and chaos with the poetics of ecology, showing how, intriguingly, the poets got there first. More importantly, the sciences and humanities share a single vision here, as they must do if the planet is to be saved.”

—Gillen D’Arcy Wood, University of Illinois at Urbana-Champaign

In *Chaos and Cosmos*, Heidi Scott integrates literary readings with contemporary ecological methods to investigate two essential and contrasting paradigms of nature that scientific ecology continues to debate: chaos and balance. Ecological literature of the Romantic and Victorian eras uses environmental chaos and the figure of the balanced microcosm as tropes essential to understanding natural patterns, and these eras were the first to reflect upon the ecological degradations of the Industrial Revolution. *Chaos and Cosmos* contends that the seed of imagination that would enable a scientist to study a lake as a microcosmic world at the formal, empirical level was sown by Romantic and Victorian poets who consciously drew a sphere around their perceptions in order to make sense of spots of time and place amid the globalizing modern world.

This study’s interest goes beyond likening literary tropes to scientific aesthetics; it aims to theorize the interdisciplinary history of the concepts that underlie our scientific understanding of modern nature. Paradigmatic ecological ideas such as ecosystems, succession dynamics, punctuated equilibrium, and climate change are shown to have a literary foundation that preceded their status as theories in science. This book is an elevation of the prospects of ecocriticism towards fully developed interdisciplinary potentials of literary ecology.

Heidi C. M. Scott is Professor of English at Florida International University.

Poe and the Visual Arts

Barbara Cantalupo

“Barbara Cantalupo’s admirable study enlarges our sense of Poe, reminding us that the creator of the dreadful House of Usher was also an appreciative critic of painting, and even of gardens and domestic decor. We are led to see Poe as a discriminating lover of beauty in general, and we discover both a greater balance and a richer variety in his literary enterprise.” —Richard Wilbur

Although Edgar Allan Poe is most often identified with stories of horror and fear, there is an unrecognized and even forgotten side to the writer. He was a self-declared lover of beauty who “from childhood’s hour . . . [had] not seen / As others saw.” *Poe and the Visual Arts* is the first comprehensive study of how Poe’s work relates to the visual culture of his time. It reveals his “deep worship of all beauty,” which resounded in his earliest writing and never entirely faded, despite the demands of his commercial writing career. Barbara Cantalupo examines the ways in which Poe integrated visual art into sketches, tales, and literary criticism, paying close attention to the sculptures and paintings he saw in books, magazines, and museums while living in Philadelphia and New York from 1838 until his death in 1849. She argues that Poe’s sensitivity to visual media gave his writing a distinctive “graphicality” and shows how, despite his association with the macabre, his enduring love of beauty and knowledge of the visual arts richly informed his corpus.

Barbara Cantalupo is Associate Professor of English at Penn State Lehigh Valley and editor of *The Edgar Allan Poe Review*.

184 pages | 28 color illustrations | 7 × 10 | July
isbn 978-0-271-06309-6 | cloth: $39.95

Literature

Also of Interest

Looking into Walt Whitman: American Art, 1850–1920
Ruth L. Bohan
isbn 978-0-271-02702-9 | cloth: $64.95
Not in Our Name
American Antiwar Speeches, 1846 to the Present
Edited by Jesse Stellato

“Jesse Stellato’s splendid collection of antiwar speeches, Not in Our Name, presents material unique to the literature of protest and dissent, one of the glories of American letters and a tribute to the power of open democracy and the First Amendment. Stellato’s analysis and commentary reveal rich veins of political rhetoric, some more familiar, some unjustly forgotten, while opening up the larger question of how language that is consciously crafted can shape national life and foreign policy. Here the decisions of government may conflict with the will of its citizens. Reading these speeches, we realize that the exercise of power and the power of the aesthetic, the practice of historical interpretation and the creativity of literature, often inhabit the same words.” —James Engell, Harvard University

“As a longtime antiwar activist and a rhetorical historian who studies U.S. empire, I welcome this project with a glad heart and open arms—finally, an anthology to help America remember its long and rich history of opposing war. Taken as a whole, I suspect that the book will become an instant classic. Its breadth is impressive.” —Stephen Hartnett, University of Colorado Denver

Not in Our Name collects and analyzes the most important antiwar speeches in American history. It is a book about the origins and consequences of America’s wars, but also about the integrity and sacrifices of those who fought on the front lines of dissent. By telling the stories of the people who spoke out in good-faith disagreement with their government and fellow citizens, Not in Our Name records some of the most compelling acts of courage in American politics and some of the most passionate, beautiful, and mighty speeches in American history.

Jesse Stellato is an author and lawyer residing in Miami, Florida. He is a graduate of Harvard College and Boston College Law School.

Emilie Davis’s Civil War
The Diaries of a Free Black Woman in Philadelphia, 1863–1865
Edited by Judith Giesberg, transcribed and annotated by The Memorable Days Project

“Emilie Davis’s diary surely will find an appreciative audience among scholars and readers interested in African Americans during the Civil War era. Its entries, covering January 1863 through December 1865, yield valuable information on multiple topics, including daily life among Philadelphia’s free black community, reactions to news from the war’s political and military fronts, and the centrality of religion in Davis’s world. Judith Giesberg and her coeditors have framed the diary beautifully and placed students of the conflict much in their debt.” —Gary W. Gallagher, author of The Union War and The Confederate War

Emilie Davis was a free African American woman who lived in Philadelphia during the Civil War. She worked as a seamstress, attended the Institute for Colored Youth, and was an active member of her community. She lived an average life in her day, but what sets her apart is that she kept a diary. Her daily entries from 1863 to 1865, touch on the momentous and the mundane: she discusses her own and her community’s reaction to events of the war, such as the Battle of Gettysburg, the Emancipation Proclamation, and the assassination of President Lincoln, as well as the minutiae of the social life of Philadelphia’s black community. The diaries allow the reader to experience the Civil War in “real time” through the perspective of a free black woman, providing a voice in counterpoint to more widely known diaries of the period.

Judith Giesberg has written an accessible introduction to the work, situating Davis and her diaries within the historical, cultural, and political context of Philadelphia during the war. In addition to furnishing a new window through which to view the war’s major events, Davis’s diaries give us a rare look into how the war was lived as a part of personal, everyday life, as its dramatic turns and lulls and its pervasive, agonizing uncertainty affected life in a northern city with a vibrant black community.

Judith Giesberg is Professor of History at Villanova University.
Collective Courage
A History of African American Cooperative Economic Thought and Practice
Jessica Gordon Nembhard

“In her inspiring book Collective Courage, Jessica Gordon Nembhard has compiled the most complete history to date of the cooperative economic struggles of African Americans from early times until now. Following in the profound footsteps of W. E. B. Du Bois, she has illuminated the historical roots of African American economic cooperation and thus made a vital contribution to the knowledge so badly needed today for African Americans and all people to come together in mutual aid and, by their common efforts, rise above all economic obstacles.”

—John Curl, author of For All the People

In Collective Courage, Jessica Gordon Nembhard chronicles African American cooperative business ownership and its place in the movements for Black civil rights and economic equality. Not since W. E. B. Du Bois’s 1907 Economic Cooperation Among Negro Americans has there been a full-length, nation-wide study of African American cooperatives. Collective Courage extends that story into the twentieth century. Many of the players are well known in the history of the African American experience: Du Bois, A. Philip Randolph and the Women’s Auxiliary to the Brotherhood of Sleeping Car Porters, Nannie Helen Burroughs, Fannie Lou Hamer, Ella Jo Baker, George Schuyler and the Young Negroes’ Cooperative League, the Nation of Islam, and the Black Panther Party. Adding the cooperative movement to Black history provides a retelling of the African American experience, with an increased understanding of African American collective economic agency and grassroots economic organizing.

To tell the story, Gordon Nembhard uses a variety of newspapers, period magazines, and journals; co-ops’ articles of incorporation, minutes from annual meetings, newsletters, budgets, and income statements; and scholarly books, memoirs, and biographies. These sources reveal the achievements and challenges of Black co-ops, collective economic action, and social entrepreneurship. Gordon Nembhard finds that African Americans, as well as other people of color and low-income people, have benefitted greatly from cooperative ownership and democratic economic participation throughout the nation’s history.

Jessica Gordon Nembhard is Associate Professor of Community Justice and Social Economic Development in the Department of Africana Studies at John Jay College, City University of New York.

320 pages | 1 illustration | 6.125 × 9.25 | May
ISBN 978-0-271-06216-7 | cloth: $79.95

History

“...should not be used casually, but this is, in fact, a path-breaking book. There is nothing like it. Jessica Gordon Nembhard’s study of Black cooperatives opens a door on a critical aspect of Black history in general and cooperative history in particular—a door very hard to open, given the challenges and difficulties with records and sources. What she has found behind the door is subjected to inspiring yet tough-minded analysis. The long trajectory of development Gordon Nembhard describes and the direction she illuminates offer profoundly important guidance as we enter an era of increasingly difficult economic and political challenges.”

—Gar Alperovitz, University of Maryland, author of What Then Must We Do? Straight Talk About the Next Revolution
“Mark Christensen expertly guides the reader through a rich selection of little-known religious writings in native languages, unfolding multiple dimensions of this intercultural confrontation... Concise, yet ranging broadly in time and space, this book shows that, indeed, the processes of translation and adaptation yielded not one but many ‘Christianities.’”

—Louise M. Burkhart, University at Albany, SUNY

Beginning in the sixteenth century, ecclesiastics and others created religious texts written in the native languages of the Nahuatl and Yucatec Maya. These texts played an important role in the evangelization of central Mexico and the Yucatan. Translated Christianities is the first book to provide readers with English translations of a variety of Nahuatl and Maya religious texts. The book pulls Nahuatl and Maya sermons, catechisms, and confessional manuals out of relative obscurity and presents them to the reader in a way that illustrates similarities, differences, and trends in religious text production throughout the colonial period.

The texts included in this work are diverse and range from those authored by Spanish ecclesiastics to native assistants, from Catholics to Methodists, from sixteenth-century Nahuas to nineteenth-century Maya. Although translated from its native language to English, each text illustrates the impact of European and native cultures on its content. Medieval tales popular in Europe are transformed to accommodate a New World native audience, biblical figures assume native identities, and texts admonishing Christian behavior are tailored to meet the demands of a colonial native population. Moreover, the book provides the first translation and analysis of a Methodist catechism written in Yucatec Maya to convert the Maya of Belize and Yucatan. Ultimately, readers are offered an uncommon opportunity to read for themselves the translated Christianities that Nahuatl and Maya texts contained.

Mark Z. Christensen is Assistant Professor of History at Assumption College.

Borderline Exegesis
Leif E. Vaage

“Leif Vaage’s ‘borderline exegesis’ works on the edges and in the crevices of biblical texts and biblical scholarship to engage ‘life questions’ that are particularly urgent for those who are living on the edge or on the margins. This edgy and yet balanced book does not assume the Christian triumphalism that has plagued many ‘liberational’ readings of the Bible. I find it accessible and admirable.”

—Tat-siong Benny Liew, College of the Holy Cross

In Borderline Exegesis, Leif Vaage presents an alternative approach to biblical interpretation, or exegesis—an approach that bends the boundaries of the traditional North American methodology to analyze the meaning of biblical texts for a wider audience. To accomplish this, Vaage engages in a practice he calls “borderline exegesis.” Adapting anthropological notions of borderlands, borderline exegesis writes biblical scholarship peripherally, unearthing the Bible’s textual and discursive borderlands and allowing biblical texts to be at play with the utopian imagination.

The book’s main chapters comprise four case studies that engage in a “divergent reading” of the book of Job, the Gospel of Matthew, the Epistle of James, and the book of Revelation. Informed by the author’s time in war-torn Peru, these chapters take on themes that the poor and disenfranchised have historically claimed—themes of social justice, the legitimacy (or lack thereof) of prevailing social practices, and, most importantly, utopian demand for another possible world. The chapters are held together by the presentation of a greater theoretical framework that provides reflection on the exegetical practices within and confronts biblical scholars with important questions about the aims of the work they do. Taken as a whole, Borderline Exegesis seeks to disclose what the professional practice of textual interpretation might become if we refuse the conventional distances between academic practice and lived experience.

Leif E. Vaage is Associate Professor of the New Testament at Emmanuel College of Victoria University in the University of Toronto.
Jean Jaurès was a towering intellectual and political leader of the democratic left at the turn of the twentieth century, but he is little remembered today outside of France, and his contributions to political thought are little studied anywhere. In *Jean Jaurès: The Inner Life of Social Democracy*, Geoffrey Kurtz introduces Jaurès to an American audience. The parliamentary and philosophical leader of French socialism from the 1890s until his assassination in 1914, Jaurès was the only major socialist leader of his generation who was educated as a political philosopher. At the core of his life’s work was a synthesis of socialist and liberal-republican traditions, the merger of which both challenged old conventions and posed new difficulties. Jaurès insisted that theory and practice must inform each other, even as a tension remains between them.

In addition to recovering the questions asked by the first generation of social democrats, Kurtz’s aim in this book is to reconstruct Jaurès’s political thought in light of current theoretical and political debates. To achieve this, he gives readings of several of Jaurès’s major writings and speeches, spanning work from his early adulthood to the final years of his life, paying attention to not just what Jaurès is saying, but how he says it.

Geoffrey Kurtz is Assistant Professor of Political Science at the Borough of Manhattan Community College, CUNY.

With an Updated Epilogue

**Economics as Religion**

From Samuelson to Chicago and Beyond

Robert H. Nelson

“Nelson’s book is a challenge to economists to see their field anew.”

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Robert Nelson’s *Reaching for Heaven on Earth, Economics as Religion*, and *The New Holy Wars* read almost like a trilogy, exploring and charting the boundaries of theology and economics from the Western foundations of ancient Greece through the traditions that Nelson holds up as “Protestant” and “Roman,” and on into modern economic forms such as Marxism and capitalism, as well as environmentalism. Nelson argues that economics can be a genuine form of religion and that it should inform our understanding of the religious developments of our times. This edition of *Economics as Religion* situates the influence of his work in the scholarly economic and theological conversations of today and reflects on the state of the economics profession and the potential implications for theology and economics.

Robert H. Nelson is Professor in the School of Public Affairs at the University of Maryland.

440 pages | 6 x 9 | August

ISBN 978-0-271-06376-8 | paper: $35.95


Religion/Economics

**Jean Jaurès**

The Inner Life of Social Democracy

Geoffrey Kurtz

“Jean Jaurès, perhaps the most remarkable exponent of social democracy not only in France but anywhere, deserves to be better known. Geoffrey Kurtz’s introduction to his life and work succeeds brilliantly in reviving not only Jaurès but also the unduly neglected social-democratic tradition in French political culture. This book deserves to be read by all students of European politics.”

—Arthur Goldhammer, Harvard University

Jean Jaurès was a towering intellectual and political leader of the democratic left at the turn of the twentieth century, but he is little remembered today outside of France, and his contributions to political thought are little studied anywhere. In *Jean Jaurès: The Inner Life of Social Democracy*, Geoffrey Kurtz introduces Jaurès to an American audience. The parliamentary and philosophical leader of French socialism from the 1890s until his assassination in 1914, Jaurès was the only major socialist leader of his generation who was educated as a political philosopher. At the core of his life’s work was a synthesis of socialist and liberal-republican traditions, the merger of which both challenged old conventions and posed new difficulties. Jaurès insisted that theory and practice must inform each other, even as a tension remains between them.

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Geoffrey Kurtz is Assistant Professor of Political Science at the Borough of Manhattan Community College, CUNY.

200 pages | 6 x 9 | September

ISBN 978-0-271-06402-4 | cloth: $69.95


Political Science/Philosophy
New in Paperback

**Bribes, Bullets, and Intimidation**
Drug Trafficking and the Law in Central America
Julie Marie Bunck and Michael Ross Fowler

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—William O. Walker III, author of *Drug Control in the Americas*

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—Peter Andreas, Brown University

Julie Marie Bunck is Professor of Political Science at the University of Louisville and the author of *Fidel Castro and the Quest for a Revolutionary Culture in Cuba* (Penn State, 1994).

Michael Ross Fowler is Professor of Political Science at the University of Louisville. Together with Julie Marie Bunck, he is also the author of *Law, Power, and the Sovereign State: The Evolution and Application of the Concept of Sovereignty* (Penn State, 1995).

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**Bankrupt Representation and Party System Collapse**
Jana Morgan

Winner, 2012 Van Cott Award, Political Institutions section of the Latin American Studies Association

“Jana Morgan takes one of the great enigmas of the recent Latin American political experience—the collapse of Venezuela’s seemingly entrenched two-party system—and makes it comprehensible in this original and insightful book. Morgan places the Venezuelan case in a larger comparative perspective and employs rigorous empirical methods to show how party system collapse is related to the erosion of specific types of societal linkages. By demonstrating the importance of programmatic competition for securing party-society linkages, she makes a major contribution to our understanding of why some party systems respond more effectively than others to the challenges they encounter.”

—Kenneth M. Roberts, Cornell University

Jana Morgan’s *Bankrupt Representation and Party System Collapse* offers the most comprehensive account to date of the collapse of the Venezuelan party system. Based on a rigorous study of the Venezuelan case and an impressive comparative analysis of seven additional cases, the book makes important contributions to the literature on party systems. I recommend this book to all students of comparative politics who are interested in the causes and consequences of party system collapse.”

—Steven Levitsky, Harvard University

Jana Morgan is Associate Professor of Political Science and a Research Fellow in the Center for the Study of Social Justice at the University of Tennessee.

384 pages | 7 illustrations | 6 x 9 | available now
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Political Science
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The Evolving Citizen
American Youth and the Changing Norms of Democratic Engagement
Jay P. Childers

“Jay Childers’s work places itself within the scholarly conversation accurately, repeatedly, and convincingly, and Childers uses primary texts that, to my knowledge, have not been frequently investigated by other scholars.”
—Vanessa Beasley, Vanderbilt University

“We need to understand how youths experience their own citizenship if we want to reform education and politics. Because The Evolving Citizen draws on the students’ own voices and ideas, interpreted insightfully, it is a valuable and skillful contribution to our understanding of citizenship today. It is a significant book—methodologically innovative, persuasive, and carrying an important message.”
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“The Evolving Citizen is an engaging look at the changing ways in which America’s teens write about their political and civic environment. This important inventory of how youths adapt to the realities of their times and alter the meaning of democracy offers reasons for hope and concern. By spanning five decades, Jay Childers’s examination of how young adults have shifted their areas of focus, their levels of engagement, and the issues they find most riveting provides insight into the evolving meaning of citizenship and changing norms of civic engagement. This is a welcome addition to the literature, offering a ground-level look at ordinary democracy.”
—Gerard A. Hauser, University of Colorado Boulder

Jay P. Childers is Assistant Professor of Communication Studies at the University of Kansas.

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Lisbeth Lipari is Associate Professor of Communication at Denison University.

256 pages | 9 illustrations | 6 x 9 | June

Communications/Philosophy
The Bible in Iron
Or The Pictured Stoves and Stove Plates of the Pennsylvania Germans
Henry C. Mercer

The Bible in Iron is a richly illustrated book published in 1914 that documents and studies cast-iron stoves of Pennsylvania German origin. The stoves, decorated with intricate religious iconography derived from biblical stories and classical texts, were popular in the colonial period but received little attention in historical texts and studies. Henry Mercer explains and describes the art of cast-iron stoves, their European origins, and their history in North America, presenting detailed analyses of the images and inscriptions on more than two hundred stoves found in the Pennsylvania region. The Bible in Iron provides unique insight into the cultural and spiritual life of Pennsylvania Germans through its examination of largely overlooked everyday objects.

Henry C. Mercer (1856–1930) was a Harvard-educated archaeologist, artifact collector, writer, and tile maker from Doylestown, Pennsylvania. He was a founding member of the Bucks County Historical Society and served as the curator of American and prehistoric archaeology at the University of Pennsylvania Museum.

182 pages | 236 illustrations | 7.5 × 9.25 | 1914

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J. J. McLaurin

The Story of Johnstown, published just a year after the devastating Johnstown flood of May 1889, is considered by many to be one of the best contemporary journalistic accounts of the flood. J. J. McLaurin, who was working as a journalist for the Harrisburg Telegram, witnessed the flood firsthand and survived to write about it. His detailed account is illustrated with moving photographs of the flood’s wreckage and aftermath. It is also accompanied by a history of the area from the colonial period, which looks at the town’s early settlement and development, the Cambria Iron Company, and the construction of the ill-fated South Fork Dam on the Conemaugh River. McLaurin’s direct, poignant account of the tragic Johnstown flood and its wake is a testament not only to the historic events but also to the people affected by the disaster—both those who perished and those who survived to rebuild their community.

J. J. McLaurin (1841–1923) was a journalist and editor of the Harrisburg Telegram, one of the largest weekly newspapers in Pennsylvania in the late nineteenth century.

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Henry W. Shoemaker

Originally published in 1912 by the Bright Printing Company, The Indian Steps belongs to Henry Shoemaker’s robust corpus of tales and legends based on the folklore of Pennsylvania. This early Shoemaker collection of literary folklore paints a colorful picture of the natural landscape, folklore, and society of Central Pennsylvania, which Henry Shoemaker held dear. Beginning with the notable legend of the Indian Steps near Stone Valley, this volume includes stories about fantastical fairies, mysterious hermits, serendipitous romance, Native American legends, ghosts, and hauntings. The volume places a special focus on familiar locations in Centre County, such as Tussey Mountain, Black Moshannon, and Stone Valley. The text, reproduced in facsimile for the first time since its original printing, includes period photographs by W. T. Clarke.

Henry W. Shoemaker (1880–1958) was the author of more than twenty volumes of popular Pennsylvania literary folklore and numerous narratives about Pennsylvania’s disappearing wildlife during the first half of the twentieth century. He also served as Pennsylvania’s first state folklorist from 1948 to 1956.

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John C. French

The Passenger Pigeon in Pennsylvania, published by the Altoona Tribune Company in 1919, appeared just five years after the bird’s extinction worldwide. The volume contains observations and reflections on the migration patterns and behavior of the pigeon, as well as contributions from local amateur ornithologists and nature enthusiasts, including a chapter written by Henry Shoemaker. The work explores folklore and legends surrounding the passenger pigeon, its typical behavior and biology, a history of its place in the Keystone State, and an analysis of its decline and disappearance, accompanied by eyewitness accounts from bird-watchers in the Susquehanna Valley and the Appalachian region.

John C. French (1856–1934) was the author of and contributor to several books on Pennsylvania wildlife, folklore, and music, including Henry Shoemaker’s The Black Bear of Pennsylvania and Rafting Days in Pennsylvania. He lived in Roulette, Pennsylvania.

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